

BAD REPUTATION

A Sensuous Appearance of the Idea

Cameron Crone
Ian Markell
Megan Plunkett

April 10 - May 14 2016
Opening Sunday April 10, 4-6pm

In this group, the nature of the assemblages on display paraphrase connotation, comparison, orientation, change in perspective, contextualization¹, juxtaposition, transposition of form, volume, and dimensionality. The mixture of appropriated moments are sequentially refashioned into systems, programs, and transferences which gain inconspicuously in substance the more the individual moments are integrated into connectivity of the whole.²

Plunkett's photography happens in seriality — tectonics of instances, like a cinemagraph of forensic collections. Crone's terrazzo sculpture— a composite of particles (including the pictured structures inside of his sculptures) synthesized into a cast of motion— the photograph is the diagram of motion – motion itself, exists outside the picture. Markell's sculpture — also an assemblage of parts, references a device or a hub of distribution that acts as the engine or circulatory system through which the currents of these ideas and thoughts are running through like drainage or air through a filtration system.

The methods of reproduction, inherently emphasized through the photographic process, directly speak to the practices in this group configuration. Archeological items that civilization creates as a forward creeping seam of residues³ which present themselves as conduits of a new cyclical nature, yet become objects loaded with memories and history, including those of its own making.⁴

Consciousness first generates itself, in view of itself.⁵

¹Wolfgang Scheppe, "Lewis Baltz and the Garden of False Reality," 102.

²Wolfgang Scheppe, "Lewis Baltz and the Garden of False Reality," 102.

³Wolfgang Scheppe, "Lewis Baltz and the Garden of False Reality," 100.

⁴Catherine Craft, Melvin Edwards: Five Decades—The Lynch Fragments, exhibition brochure (New Brunswick: Zimmerli Art Museum at Rutgers University, 2015), 1.

⁵Wolfgang Scheppe, "Lewis Baltz and the Garden of False Reality," 94.

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Cameron Crone (b. 1984 in Santa Ana, CA) lives and works in Los Angeles, California. He completed his MFA in Visual Art at the University of California, Riverside in 2011. Recent exhibitions include *Together/Alone* at Embassy in Los Angeles, CA; Temporary Contemporary with Night Gallery in 2015 as well as a solo exhibition at Jancar Jones Gallery in Los Angeles, CA in 2014.

Ian Markell (b. 1991) lives in Los Angeles, California. He received his Bachelor of Fine Art from The Cooper Union, New York City, NY in 2014. Recent solo exhibitions include *Image of A Stylish Servant* at Born Nude in Chicago in 2015, as well as THEPERFECTSUIT, at the Strongroom in Los Angeles in 2014. Recent selected group exhibitions include *No Hope No Fear* at the Swiss Institute Rome, organized by Taylor Macklin, Zurich, *9800,501 (c) (3)* at Foundation in Los Angeles in 2015, *Austere* at 100 Wilshire, Los Angeles in 2015.

Megan Plunkett (b.1985 in Pasadena) lives in Los Angeles, California. She is completing her MFA from the Milton Avery Graduate School of the Arts, Bard College in 2017. Recent exhibitions include *No Dice (1)* at Kimberly Klark in Brooklyn, NY; curated by Howie Chen, *Sara two* at Hester in New York City, NY, *Bulk Trouble* at Human Resources in Los Angeles, CA and *Raking the Through* at No Space in Mexico City, Mexico; curated by Keith Varadi. Her work is in collections of the Soho House Group amongst others and her collaborative publication project *The Kingsboro Press* is represented in the Brooklyn Museum, the MoMA Library as well as in the library of the Walker Art Center.